



Warren Ross '75 in the Student Center office Ergo may be forced to vacate.

Ergo charges bias in ASA space move

By Gerald Radack

Ergo, a newspaper published at MIT, may lose its office on the fourth floor of the Student Center.

The Association of Student Activities (ASA), which is responsible for giving office space to activities, is allowing other activities to apply for the space now used by *Ergo* because the ASA Executive Committee is dissatisfied with the number of MIT undergraduates on the *Ergo* Staff.

"The reason given is that *Ergo* is not so much of an MIT organization as others might be," ASA Secretary Daniel C. Halbert '78 said.

There are currently five MIT undergraduates on the *Ergo* staff, according to Warren S. Ross '75, co-editor of *Ergo*. There are also MIT alumni and graduate students and Harvard students or alumni on the *Ergo* staff, making a total of about 12 students.

"My feeling is that the best offices (those on the fourth floor of the Student Center) should be used by the most

people," ASA President Forrest N. Krutter '75 explained.

Krutter said that the ASA Executive Committee originally began investigating *Ergo* last fall after receiving complaints that *Ergo* was not staffed by MIT students and that the *Ergo* office was never open.

Ross charged that the ASA Executive Committee was on a "fishing expedition," attempting to find something wrong with *Ergo*. Krutter denied this, saying, that the ASA was simply responding to complaints. "We have nothing against *Ergo*," Krutter said.

According to Ross, "ASA does not even consider the fact that we reach thousands of people a week as relevant." He noted that 3,000 copies of *Ergo* are distributed at MIT each week, and added, "We've adjusted our circulation to meet what we consider to be the demand."

Krutter, however, stated that "the people who read it and the people who use that office are very different."

Another reason the investigation was begun, Krutter added, (Please turn to page 3)

News Analysis

Pressure on frosh increasing

By Mike McNamee

The freshman year at MIT, long a focal point for educational concern and reform, is getting harder, with more work being expected of students and less latitude given in standard freshman courses.

Interviews by *The Tech* of instructors and administrators concerned with first year students and their courses show a trend towards less latitude in subjects that were once self-paced, increased adherence to deadlines for work, and increased pressure on students, taking place this year.

While instructors say that the amount of material they expect students to learn has not increased, increased emphasis on deadlines and moves away from self-paced study modes are believed to be increasing academic pressure.

"The freshman year has tightened up considerably this year," Associate Dean for Student Affairs Peter Buttner told *The Tech*. "There are higher expectations that work be done, and less tolerance of lateness. There's a

lot less latitude for students."

Buttner, who heads the Freshman Advisory Council, said that he did not believe that more material is being taught in courses. "I wouldn't say that quizzes are harder or that more material is given, but I know deadlines are tighter," Buttner said.

Freshman courses apparently have become stricter in the last two years. Introductory physics courses 8.01 and 8.02, usually taken by about half of the freshman class, have switched from the self-paced mode used in 1972-73 to a "traditional" mode, with required homework and quizzes replacing loosely scheduled quizzes taken at the student's convenience. Freshman calculus (18.01-18.02), while not abandoning the self-paced mode entirely, has modified its structure to a "semi-self-paced" course — deadlines are established and enforced for completion of quizzes, with penalties for late students — which one lecturer described as "self-paced with prizes and carrots."

The reasons for the increased

pressure and academic emphases are not clear. Buttner described the situation as "faculty reaction to the events of the last few years," aimed at tightening up the educational reforms which came after the student-activist days of the early 1970s. "Talking to the faculty, I got the sense

(Please turn to page 2)

Feature

Fans 'trek' to NY for meeting

(Janet Freeman '78, a long-time "trekkie", covered The Star Trek Convention For The Tech last week. Her first-person report follows — Editor.)

By Janet Freeman

One trekkie can be trying. Two trekkies can be obnoxious. But take over 8,000 trekkies, mix them with their favorite stars and *Star Trek* episodes, add a dash of general science fiction in the form of artwork, films, and commercial items, and you essentially have "The *Star Trek* Convention," an event which struck the Commodore Hotel in downtown Manhattan, New York City, over the Washington's Birthday weekend.

For four days (February 14-17), a turn-away crowd of trekkies was allowed to mingle, without harassment, while immersing themselves in their favorite world. As a member of this not-rare-enough breed of people, I pre-registered months in advance in order to attend the Con, as the convention is known to its members. When I arrived, I

received the standard registration packet, consisting of a program, a brochure with fan club and magazine listings and plus color pictures taken from the show, and the trivia contest, all presented to each of us in a powder blue plastic bag printed with pictures of Kirk and Spock. (Ever seen an ST (*Star Trek*) trivia contest? A sample question: Gary Seven's (a character in one episode) office was located at a) 68 W 81st Street, b) 811 East 68th Street, c) 118 East 68 Street. Good luck!)

Most people then proceeded to the Grand Ballroom, the focal point of the convention. Imagine sitting in a gargantuan ballroom crammed shoulder to shoulder with a SRO crowd to watch four hours of science fiction-oriented films, and you've got the idea. That ballroom was constantly packed despite who or what was being presented at the time. Friday night I sat through a "Star Trek anthology," the TV movie *Planet Earth*, two animated ST shows, and one ST

episode. I left early, around 12:30am, thereby missing the pilot for the *Night Stalker* series and another ST episode.

There were those whose time was spent in press conferences held by the celebrities attending the convention. Saturday they heard Bill Theiss, costume designer for ST, David Gerrold, science fiction writer who's had much experience with the show, and William Shatner, the illustrious Captain Kirk. Speaking Sunday were Hal Clement, a sci-fi writer, Isaac Asimov (if you don't know who he is, I can't help you), Majel Barrett (Nurse Christine Chapel), Gene Roddenberry, creator and executive producer of ST, and George Takei, who played Lt. Sulu.

The celebrities, along with other guests of the Con, were speaking at various times in the main ballroom during the daytime, both individually and in groups. When they appeared singly, they most often held question-answer sessions. Together they formed panels around subjects like science fiction writing and production of the show.

Running almost continuously in other parts of the hotel were films in the East Ballroom, the Art Show in the West Ballroom, and the Dealer's Room on the Lobby floor. The films included: The original ST pilot, "The Cage," five ST episodes "City on the Edge of Forever," "A Piece of the Action," "The Trouble with Tribbles," "The Enterprise Incident," and "Mirror, Mirror," two animated ST shows, — "The Practical Joker" and "More Tribbles, More Troubles," and perhaps the most popular film at the Con, the infamous *Star Trek* Blooper Reel, courtesy Gene Roddenberry. (One cut from the Blooper reel: take the introductory voice-over where Capt. Kirk

(Please turn to page 5)

New parking controls may cut MIT spaces

By Stephen Blatt

The Environmental Protection Administration last week proposed new restrictions on parking in the metropolitan Boston area which may reduce the number of parking spaces available at MIT for both students and staff members.

The proposed regulations, which will be the subject of public hearings in Kendall Square next month, would change the primary method of reducing automobile use from simply eliminating parking spaces to forcing employers to provide incentives to their employees to use carpools or mass transit for commuting.

The MIT Parking Committee, which consists of representatives from the faculty, administration and Campus Patrol, will be meeting this week to determine MIT's response to the proposals, according to Reynolds Thompson of the MIT Planning Office.

The Clean Air Act of 1970 stipulated dates by which the quality of the air was supposed to meet certain minimum

standards as to the absence of various pollutants. Each state was to submit standards and compliance plans to the EPA. The EPA was authorized to issue its own standards for states

(Please turn to page 3)



Parking lots at MIT seem always to be full. New Environmental Protection Agency regulations, however, may cut down on the number of parking spaces MIT can have.

Athletic center funding begins

By Greg Erwin Lemke
Although still in a developmental phase, a "broad campaign" to garner funds for the new MIT athletic center is gradually getting underway, according to Ken Brock, Director of Resource Operations.

Architectural plans for the

proposed two-level structure (a nokey rink convertible to a special events center on the first level, and track facilities on the second) have been refined to the point where cost improvements are being made and the search for a commercial architect has begun.

Brock is generally confident that the estimated \$6 million required for the MIT complex will be raised. "Presently, much of the initial funding work is being done by the Athletic Sponsoring Committee," he noted. "They are now in the process of identifying prospective donors."

The committee, a group of "12 or 15 persons," was organized last June to coordinate funding programs for the center. They are currently engaged in finding people willing to contribute to the project, especially those who are not MIT alumni. "We know who the alumni are," Brock explained, "but we may not know who other potential donors are and we can't afford to overlook them."

Although he acknowledged that there will inevitably be contributions from corporate and other sources, he maintained that the majority of outside contributions will be from individuals. "Most of these vital funds will come from individual sources," Brock asserted, "and most of these sources, will in all likelihood, be MIT alumni."

Brock expects full-scale action by the committee to begin shortly, although he did acknowledge that current thrusts in the funding area were of a limited nature. Professor Ross H. Smith, Head of the MIT Athletic Department, confirmed this by characterizing present efforts as "in a hiatus."

Despite these qualifications, both Brock and Smith assert that definite plans are being made, and that funding efforts for the athletic center will "gear up" in the immediate future.

News Analysis

Frosh 'more serious,' seen working harder

(Continued from page 1)
that a reaction phase is in process which will go a long ways back on the reforms that were made," Buttner said.

On the other hand, several faculty members said they saw increased student attention to studying and academics as the main reason for the increased pressure. "Where some might detect increased faculty pressure, I would say I see increased seriousness on the part of students — all students, not just freshman," Dean Robert Alberty of the School of Science told *The Tech*. "There seems to be a feeling that life is in earnest, that education is important, and that they are here to learn."

Alberty said that he felt the increase in student seriousness was being largely "self-generated." "It's being generated within the students, but it's a result of a lot of things," Alberty said. "The world as a whole seems to be more serious to students now."

Desire for tradition

Dr. Judith Bostock, administrative officer and instructor for 8.01, echoed Alberty's comments. "Students seem basically to like the course (8.01) in its

traditional mode — they like the 'strait-jacket' course better than the self-paced," she said. Class attendance is up, and failures in 8.01 have dropped from about 10 per cent of the students taking the course in 1972 to about 6 per cent of last fall's 8.01 students.

Upperclass electives taken by freshmen came under fire from some faculty, who felt that such courses tended to draw a student's time from his core courses. Computation courses, which are popular freshman electives, were cited as taking "as much as twice the time they advertise for in the catalogue."

Buttner, for example, said that the problem with computer courses was becoming acute. "The slack is gone from other courses, so there is no way a student can make up for a time-consuming computer course now," he said.

Teachers of computer courses, on the other hand, said they tried to keep their courses "honest." "We here in electrical engineering are aware of the problem, and try to keep it in control," Professor Fernando J. Corbato, Associate Head of the Department of Electrical Engineering, said. "There is a conscious effort to correct ratings."

No steps planned

The freshman year has been a matter of concern at MIT since 1970, when freshman Pass/Fail grading was first established. That reform, modified throughout the years, has been the major tool used to try to reduce pressure on first year students, and to ease their transition to the MIT environment.

The effectiveness of Pass/Fail in meeting this goal, however is not clear. With increased emphasis on highly competitive professional schools — especially medical and law schools — for graduate training, many students seem to be under as much pressure as they would be on grades.

Buttner said he did not anticipate any formal actions, or reforms to lighten the increased freshman load. A faculty committee is monitoring freshman Pass/Fail with emphasis on possible future changes. "I'm not too concerned yet, but the situation definitely bears watching," the dean said. "I have a feeling that there isn't a whole lot of slack in the system."

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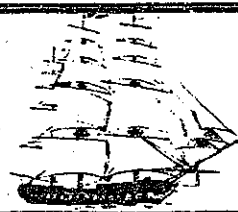
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Dan Halbert '78, ASA member

Ergo may be forced to leave Student Center

(Continued from page 1)
was that "we received a request for recognition" from a newspaper called *The Beacon*. The request was made by five undergraduates who are former members of *Ergo*. *The Beacon* plans to advocate the "objectivist" philosophy, which is espoused by *Ergo* and was popularized by

writer and philosopher Ayn Rand.

Krutter said that he would like *Ergo* to move to Walker, which is "less valuable space," and "start recruiting MIT students."

Ergo will have a chance to appeal the ASA decision in a hearing set for March 3.

New EPA proposal sets restrictions on parking

(Continued from page 1)
which didn't file satisfactory plans.

Because Massachusetts did not send in a satisfactory plan, last summer the EPA issued its own plan for the Commonwealth. Controls for the Boston area included a ban on on-street parking from 7 to 10am which would go into effect in three equal stages, on last September 30, December 31, and this Saturday, March 1.

As Cambridge had already instituted a resident parking sticker program the first two stages of the EPA plan had already been met. However, implementation of the third

stage, which would have included MIT parking cutbacks, was delayed by court challenges to the EPA plan.

While the new plan would require that businesses and educational institutions reduce the number of single-passenger commuter cars using their facilities by one-quarter, it also calls for incentives to employees to give up solo commuting.

There will be a public hearing on the plan at the Department of Transportation in Kendall Square March 18, 19 and 20, after which the EPA will issue final, binding regulations and guidelines.

NOTES

* The Activities Development Board is presently receiving applications for capital equipment funding for student and community activities until Tuesday, March 4. Applications may be secured from Dean Holden's office in Room 7-101.

* Applications for the Urban Legal Studies Program are now being accepted. The 10-week summer program, which pays a salary of \$120/week, involves law-related field work in and around the Boston area. Interested students can obtain applications in the Pre-professional office. The applications are due back in the Pre-professional office by 5:00 Monday, March 3, 1975.

* A seminar explaining the Ocean Engineering Cooperative Program will be held Monday, March 3, 1975 at 3:00pm in Room 5-314. Under the program a student spends a minimum of two, and usually three or four terms working at a company on fairly sophisticated research. By using their sophomore and junior summers as extra terms, students in this program graduate in the normal four years.

* Summer 1975 Washington Internships The Political Science Department is sponsoring an internship program for MIT students who want to work during the summer in a Congressional office, executive department, or government-related group in Washington. The Department has a limited amount of money with which to help support students' living expenses. Students who wish to be considered for such funding should submit an application to Professor Jeffrey Pressman in room E53-421 (MIT extension 3-2449). The application consists of an academic transcript, two letters of recommendation, and a statement explaining the student's job interest in Washington. Applications are due before March 21, 1975.

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Mike Peters



The big picture on the big decisions

By Michael McNamee

Don't look now, but two decisions are going to be made today or tomorrow which are going to have a lot to do with what MIT is doing, and what MIT is like, five years from now.

The Academic Council will meet today to put the final polish on the decision on next year's freshman class size and on the equity level for student financial aid. Each of these decisions will probably come as a surprise to the majority of the MIT community - and the effect of the two together is going to be profound, both in the near future and over the long run.

The largest increases in class size and equity level in recent memory - if not the largest increases ever - will probably be announced this week. The size of the Class of 1979 is expected to be between 1100 and 1150 students - 100 to 150 more than the class of 1978 - and administration officials are predicting that the equity level will rise to more than \$2200 next year - compared to the present \$1750.

Each of these decisions is based on deep concerns within the administration about MIT's future. Each represents possible changes in MIT policies which could be devastating in their impact.

The class size decision, for example, reflects an administration decision to increase the size of the undergraduate student body by 300 to 400 students over the next several years. MIT's budgetary problems are forcing basic consideration of more and more drastic moves to increase the efficiency of the Institute's operations, and increasing the size of the undergraduate population is seen as an important step towards academic efficiency.

On the other hand, the increase in equity level - at the level of need a student must have before he receives scholarship or grant aid from MIT - has been more or less forced on the Institute by a number of factors: changes in need analysis, budgetary problems, Federal moves on loan and grant programs, to name a few. The rise will have the effect of limiting MIT's flexibility in granting financial aid, and will throw a large degree of uncertainty into the admissions for next year's freshmen.

Studying the effects

The effect on admissions is only one of the uncertainties caused by the combination of these two increases next year, but it is one that concerns the administration most. Increasing the admission pool to take care

of a 100-150 student increase by itself would be no problem, according to Director of Admission Peter Richardson; but the equity increase, combined with MIT's traditional financial aid planning for freshmen has made the Admissions Office somewhat nervous. (MIT's financial aid offerings, being based strongly on jobs and loans rather than grants, are thought to cause MIT's low "Yield" of admitted students who enter the Institute. Most schools in MIT's class use more grant funds in financial aid the MIT does.) Currently, admissions officials are aiming for a yield of 45 to 55 per cent - compared to last year's 53 per cent.

Housing, a perennial question in class size decision, is also an important short-term issue. The administration, hoping to complete half of the new West Campus dorm by September has decided that housing will be adequate for the increase in next year's class. If the dorm isn't completed on time, interim arrangements will have to be made to house incoming freshmen, but the administration apparently believes the dorm will be completed.

Letters to The Tech

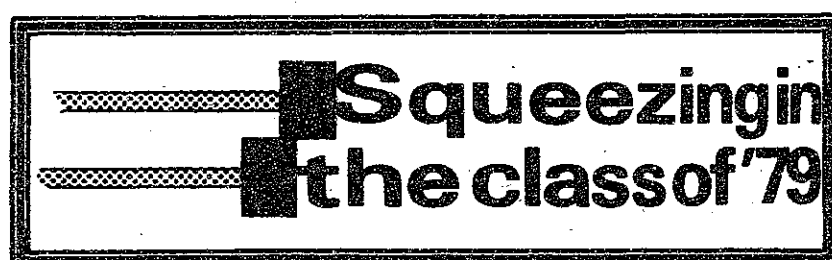
Misquotes

To the Editor:

I had very important personal reasons for not wishing to be identified as an "SDS leader" in the newspaper. (*The Tech*, Feb. 21) As long as it was indeed done, John Sallay could have at least credited me with remarks which I did make. I believe I was the anonymous leader whom Sallay made an attempt to quote. These tiny fractions of sentences he quoted seem to have been carefully culled from the most extreme designations I used to make me appear as a rabid crazy. I should like to assure *The Tech* readers that I am in fact not a rabid crazy.

The argument I made to Sallay must surely have been similar to that I have made to most others I have spoken with in the past week. Namely: Herrstein's ideas are dangerous - they have an effect on the real world; Herrstein should not be granted the intellectual credibility implied by his speaking before a faculty seminar in a respected university, particularly not one behind closed doors; and lastly that the appearance of Herrstein at MIT for the second time was an important trial balloon for the MIT administration. They were directly involved in trying to assure that

Other short term questions deal mainly with increased lecture and recitation sizes in freshman classes, problems with getting financial aid funds to cover the equity increase, and so forth. These questions, while necessary and, in some cases, complicated, are not nearly as



interesting as the long-term issues which must be addressed if the Academic Council is to make these decisions wisely.

For example, will the increased equity level, combined with the ever-rising tuition bill, eventually help to make true the prediction that college will be only for the very poor and the very rich? With the Federal government placing more and more of its aid emphasis on basic grants, aimed at low-income groups, and cutting back loan programs which middle-income families have found most helpful

in financing college educations, does MIT want to encourage this trend? What will the effect on MIT be if the middle classes are increasingly cut out of higher education?

With the class size rising and the Admissions Office worried about yield, what will happen to

the quality of the MIT student body? MIT always loses most of the students which it admits but who do not enter to the Ivy League schools, which often have better financial offers. Will the quality of MIT students drop?

One reason the class size increase can be made, administration officials say, is because more and more MIT students are graduating in less than four years. Is this a trend that MIT wants to depend on, and should the Institute encourage this trend? I would think not; if MIT

is going to urge students to get out as quickly as possible, a lot of consideration is going to have to be given to educational philosophy involved in that change.

The administration also reportedly has discussed a number of ideas which would make the students bear the burden of the budgetary crisis: splitting admissions of undergraduates between September and February, taking away current guarantees of four-year housing for dorm residents, removing the guarantee of financial aid for all students who have need, and other plans. These issues, too, involve philosophical decisions which must be considered.

The immediate decisions to be made this week are nearly completed; there is little hope of influencing them now. But the administration should take note of the longer-range implications inherent in their actions, and should invite a broader debate, especially involving students (who have the most to lose), before it is too late to correct the changes that will be making themselves felt in the years to come.

Athletics

To the Editor:

I was surprised and dismayed by a statement made by Barb Moore in her article, "More varsity teams: a question of quality," in the February 14 issue of *The Tech*. With regard to the recent women's basketball tournament, she said: "The original plan was to promote the role of women, through women's athletics, at schools traditionally considered 'male' or 'intellectual.'"

I would have hoped that the tournament was conceived as a means for athletes to participate and excel. It strikes me as a fundamentally unhealthy state

of affairs if an athlete must think of her participation in sports as nothing more than an aspect of "promotion of the role of women." Athletics is, or can be, basic, intense, individual, and human. Its belittlement to the degree of definition in terms of a broad social goal is symptomatic of a sickness which pervades the intellectual establishment. Classification of an athlete who happens to be a woman as a "woman athlete," i.e., as a tool of the "women's movement," grossly underestimates a host of individuals.

Jim Hoberg, G
Feb. 14, 1975.

Jobs

fortunately, will be selecting five new students again this year.

John A. Tucker
Director, VI-A Program
Feb. 7, 1975

The Tech regrets to announce the resignation of Rich Reihl '77 from the position of Photo Editor for personal reasons. David A. Schaller '78 has been elected to serve with Tom Klimowicz '77 as co-Photo Editors for the remainder of this Volume of *The Tech*.

-Edit-

To the Editor:

In reference to your article entitled, "MIT graduates facing uncertain job situation," appearing in the February 7 issue of *The Tech* there is one small correction.

You quote me as saying "that Bell Labs and Lincoln Labs 'will come on board' for the first time this year." Actually, what I said was that the Draper Labs and Lincoln Labs will come on board this year.

Bell Labs is a long-time participant in Course VI-A and, for

While it is good to see *The Tech* take an interest in reporting some real issues and news on campus, it is a shame that such an article quoted people behind their backs (incorrectly at that), credited organizations which had very little to do with organizing the demonstration, and gave out the names of students and professors who would have been better left anonymous for their own safety.

Keith Hersh '75
Feb. 21, 1975

'Trek' meet draws 8000 fans

(Continued from page 1)

is heard saying, "...to boldly go where no man has gone before!" as you see him sneaking through Yeoman Janice Rand's quarters.

The Art Show had artworks spanning the scope from pencil sketches and oil paintings to 3D monster heads, set mock-ups, phasers, communicators, even a seven-foot-long model of the *Enterprise* which someone had built from scratch. All the artwork had been done by the fans. The majority of these objects were auctioned off Sunday and Monday mornings. One well-done oil of the *USS Enterprise* went for around \$75. A subdivision of the Art Show included the "Stuffed Sehlat" contest, with prizes awarded for cutest, most cuddly, most authentic, and the like. Sehlat were not allowed to be life-size, however. (A Sehlat was Spock's childhood pet, once compared to a teddy bear, weighing 200 pounds and sporting six inch fangs.)

Other dealings were going on downstairs in the hucksters' - excuse me, Dealers' - Room. They were selling everything! ST buttons, ST T-shirts, ST books, magazines, uniforms, insignias, even "Vulcan ears." Fan clubs had booths advertising memberships along with issues of their "fanzines" (amateur publications printing articles on ST and

original stories based on the series, among other things), while general interest booths sold science fiction posters, film clips, and comic books. They were getting good prices, too, like \$11 for one issue of *TV Guide* with an article on William Shatner in it. One smart person was even selling tribbles, a very popular commodity.

The climax of the Con came on Sunday night with the Federation Masquerade. People dressed up in costumes of their own design, becoming characters out of all works of science fiction and fantasy, then going onstage in front of the Con to be judged. Prizes were awarded in four categories: Mini-Trek (12 and under), Un-Trek (non-*Star Trek*), *Star Trek*, and Performance (skits under three minutes in length). I met one man in the lobby who wears a ST uniform, complete with phaser, whenever he goes in to teach his junior high Science Fiction class. The trend was toward aliens and the bizarre, however.

The thing that really was the high point of the Con, however, was not a planned event. The peak of the Convention came when Gene Roddenberry made the statement that Paramount has made "a deal" with him to make a *Star Trek* movie! All major conflicts obstructing the progress of said movie have now

been resolved, and all the original cast of stars of the show have been contacted in regards to their interest in the project. And, although no contract has been signed between Roddenberry and Paramount as yet, Roddenberry's agent informed him that by the time Gene returns from his current lecture tour, there should be a contract waiting for him to sign.

After the last officially scheduled event, I staggered out. In the background I heard Bill Theiss auctioning off some of the original ST Scripts which had belonged to some obscure production crew persons. The bidding started at \$20; one "revised final draft" (the shooting script) of "Balance of Terror" which had belonged to Fred Phillips, head make-up man for ST, went for \$45. I only had \$20 to spare. Sigh.

Well, *Star Trek* may be alive and well somewhere, but after four days of wild-eyed trekkies, I don't think the Commodore Hotel can make the same claim. And now, back at MIT, neither can I. But it was an... interesting... weekend.

OK, you guys, beam me up.

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Janet Freeman

Looking as though they had come from some distant galaxy, these two costumed *Star Trek* enthusiasts participated in the *Star Trek* Convention Federation Masquerade, held recently in New York City.

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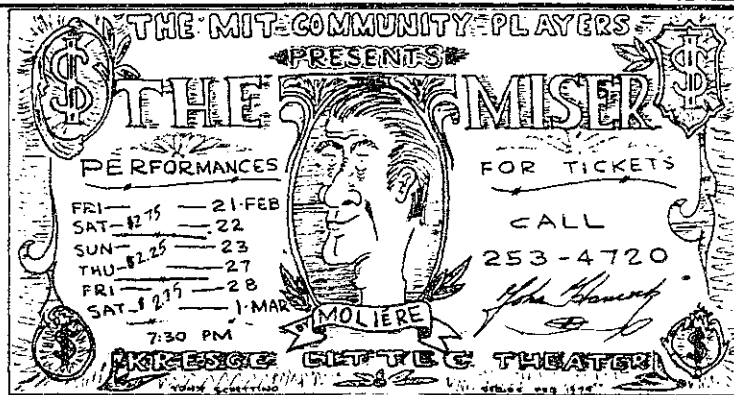
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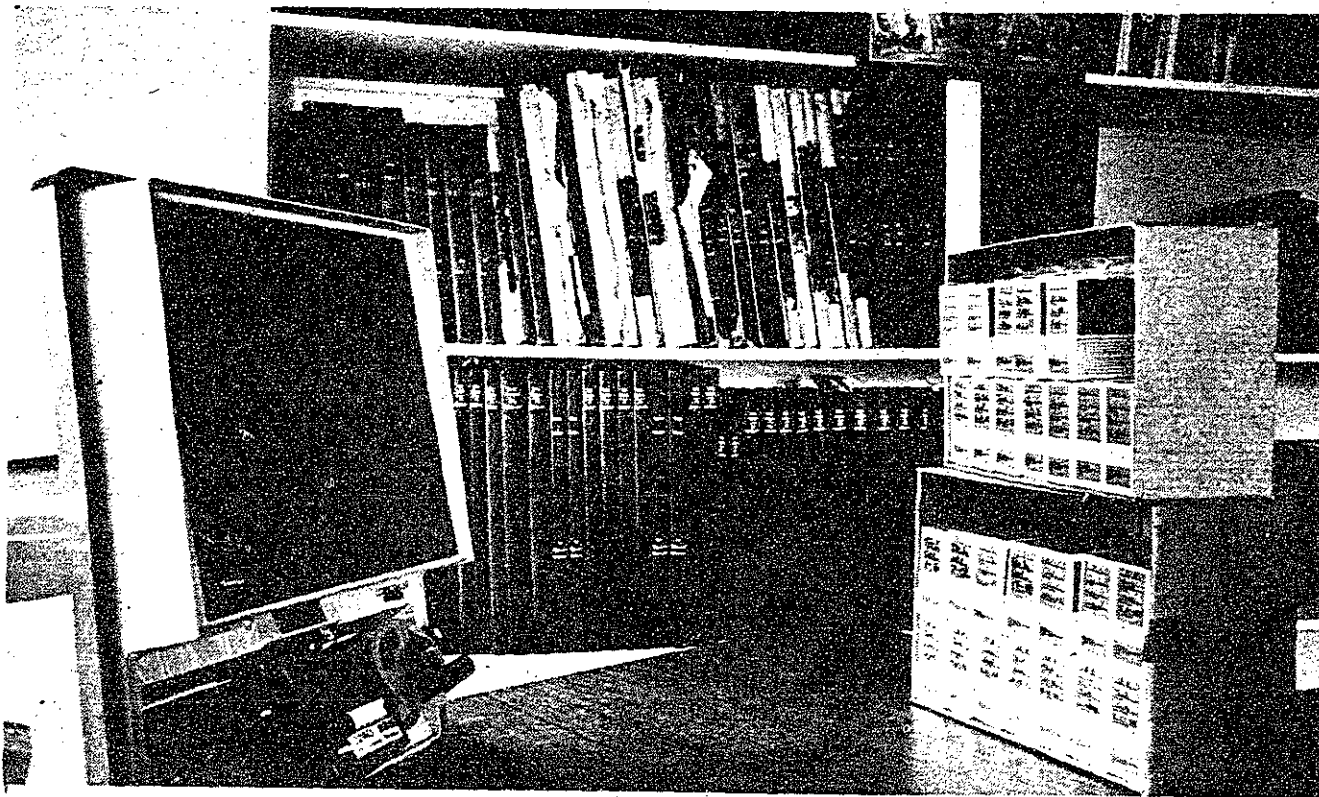
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The Tech

Microfilming - Indexing Project



Microfilm — 1881-Present

The What?

The Tech indexing-microfilming project. Started in the spring of 1972 by then-news editor Paul Schindler. It grew from a very simple idea. There is no better chronicle of life at MIT than The Tech. is the oldest continuous publication on campus; but time was catching up with all available copies of back issues — in the newspaper board room, in the library, in the archives. No one could afford to microfilm the back issues. So the newsprint, and the story it told, slowly deteriorated. For some time, only the archives had a complete set — and because the material was archival, access to it was limited.

So far . . .

With generous help from the Institute Archives and a grant from the Activities Development Board, which funds students capital projects, The Tech pitched in with time, people and money and finished microfilming every issue from 1881 to the end of Volume 94 (this January.). The Archives hold the master and have one copy. The Tech board room has one copy and a microfilm reader (pictured above). They are available to the public during regular newspaper business hours. Complete sets of The Tech on microfilm are available for \$300. Individual volumes are \$10 each.

The Board of The Tech has voted to microfilm future volumes as they are completed. This invaluable record of student life at MIT has been preserved for all times.

Who cares?

Those who ignore histories mistakes are destined to repeat them. Articles in the newspaper will eventually have a greater historical perspective because of the index. Use of the newspaper as an historical reference will be easier — when the index is done — for alumni and historians.

Now what?

Hand-in-hand with making available the complete back issues of The Tech goes the project of making the information in them more accessible. As it is now, one has to know the precise date of an event in order to find it. To find topics, students, particular persons or teams is a nearly impossible task. Members of the newspaper staff are now creating a computer computer-aided index (OK, the computer just alphabetizes everything). It will have about 1 million entries, and may cost as much as \$40,000. When it's done, it will be seven feet high, and will make it possible to look up people and topics in any issues from 1881 to the present. Once the catch-up work is done, the board will maintain the index.

The Pitch . . .

So far, the Provost's Office and generous former board members of The Tech have provided \$4,000 for indexing. With federal matching grants, we have gotten about \$8,000 worth of work on the index. We have a long way to go. We need help. Contributions made using the envelope below — pledged to The Tech — are tax deductible. You don't have to be an alumnus!

And, if you now some foundation or organization that funds such work, tell them about us.

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THE TECH ARTS SECTION



PHOTOS BY JOHN KROHMER

The white and black of Queen's Freddie Mercury

The nasty Queenies in Boston — rock 'n' royal

by Neal Vitale

As the jagged guitars of "Procession," the opening "white" track off *Queen II*, blasted from the PA and billowing smoke piled over and obscured the darkened stage, an unseen vocalist sang the beginning lines of "Here I stand/Look round around/But you won't see me." A strobe and spotlight flash illuminated a white-clad Freddie Mercury on one side of the stage singing "Now I'm here;" a moment later, he appears on the other side — "Now I'm here."

I'm just a . . .

The stage lights blast on, and the four "nasty Queenies" rage into the remainder of "Now I'm Here" from their third and most recent Elektra record, *Sheer Heart Attack*. Dressed in full black/white regalia — Mercury, lanky guitarist Brian May, Rod Stewart look-alike (thanks, NP) John Deacon on bass, and blond drummer/screamer Roger Taylor (nee Reddows-Taylor); collectively, they are teen and one of the half-dozen best acts in rock, circa 1975.

Queen's three discs — chronologically, *Queen*, *Queen II*, and *Sheer Heart Attack* (with a solely promotional tape sandwiched between the last two) — have supremely accomplished their decidedly individual goals. The debut album introduced the band as a multi-faceted force to be reckoned with, able to dazzle with pure layered energy of "Liar," then peel about and open the next song, "The Night Comes Down," with a fragile

acoustic guitar run — all the while melding melodic metal with visceral vocals, and shimmering harmonies with richly overdubbed guitars. *Queen II*, at first a dense and inaccessible concept effort, opens up with time to reveal some of Queen's best work. The black/white symbolism of *Queen II* is less than a complete success, but the fantastic flavor of numbers like "Ogre Battle" redeems many of the drawbacks of a project that the band may simply have needed to "get out of its system."

Sheer Heart Attack, released just before Thanksgiving last year, reaffirms the amazing versatility of Queen but provides room for them to expand upon and progress from the themes of the earlier records — the overall effect being a very cohesive album and a demonstration of just how good Queen is within the context of modern rock. The band now displays an even wider array of writing talents — Taylor contributed the powerful "Tenement Funster;" Deacon added "Misfire;" May's "She Makes Me (storm-trooper in stillettoes)" is possibly the album's high point; Mercury's "Killer Queen" is the hit single that broke out of Boston; and the whole band shares writing credits on the rampaging "Stone Cold Crazy."

Yet oddly enough, one of the group's strong points — the dynamic interplay between and within songs and the juxtaposition of heavy, bashing numbers with lighter, relatively frail pop tunes —

is, in its absence, one of the major complaints that can be leveled against Queen's live show. Perhaps it was because their concert a week ago last Saturday at the Orpheum was their first appearance in Boston (after an earlier co-billing with Mott the Hoople was scratched at the last minute when it turned out that Brian May had contracted hepatitis), but one of the unsettling undercurrents which kept an immensely enjoyable concert from being categorized as great was a feeling that Queen was simply trying too hard.

Most of the more varied numbers were left out live, replaced by a continuous sort of bombast, numbing and one-dimensional in the extreme. Multiplied by some of Freddie Mercury's mannerisms — ranging from the fact of his ad-libs being identical from first to second set to his rather overbearing and cloying arrogance (the attitude of someone who has the audience in the palm of his hand, tells them so, and then doesn't know what to do with them) — such an example of musical overachieving and ultimate overkill wound up not eliciting the expected response. The somewhat jaded Boston crowd didn't exactly sit on its collective hands, but neither did it rush to touch Mercury's satin jumpsuit.

Truly, such a focus on a single-level of energy, with only songs (particularly those from *Queen II*) like "White Queen" breaking from the mold, did Queen a terrible disservice. They are a far better, more talented, and far more stunningly

diversified band than they were wont to reveal at the Orpheum — even precision performances weren't able to compensate for what was lost in extracting high-power numbers like "Flick Of The Wrist" and "Now I'm Here" from the thematic and musical unity of their presentation on *Sheer Heart Attack*, and thereby watering down the brilliance of the whole.

Nevertheless, such complaining is virtual quibbling when considering just how far above the current standard of rock music Queen stands — the Boston encore was a reminder of what they are capable of doing. Vanishing back into the darkness and smoke as exploding flares end their majestic set-closer, "In The Lap Of The Gods . . . revisited," Queen returns moments later with a pummeling, leathery, and macho/butch rendering of "Big Spender," only to slide into "Modern Times Rock 'n' Roll" and then raze everyone with the definitive performance of Elvis' "Jailhouse Rock."

As the Elektra ads say — rock in the royal tradition; there's a bit of regal pretentiousness and self-aggrandizement, perhaps, but the rock 'n' roll transcends such critical regicide. As they say, long live Queen.

Discography:

Queen (Elektra EKS-75064)
Queen II (Elektra EKS-75082)
Sheer Heart Attack (Elektra 7E-1026)

Heavy Metal — or Lukewarm Fuzz?

by Neal Vitale

Stormbringer — Deep Purple (Warner Bros. PR-2832)
Hotter Than Hell — Kiss (Casablanca NBLP-7006)
Paper Money — Montrose (Warner Bros. BS-2823)
Rampant — Nazareth (A&M SP-3641)
Quo — Status Quo (A&M SP-3649)

While it's a moot point as to whether or not heavy-metal is what the record business/record-buying public/world wants at this juncture, there are still bands that do it better than others. Of the five under consideration, Nazareth takes top honors.

Deep Purple is the saddest case of the lot — as on their previous album *Burn*, the loss of Ian Gillan has caused a most glaring problem; namely, not having an adequately distinctive vocalist to carry DP's otherwise rather excessive musical enterprises. An equal, if less obvious, sore spot stems from Ritchie Blackmore's assuming more of a role in shaping the band's musical direction — along with newcomers David Coverdale and Glenn Hughes, he's taken Deep Purple into an increasingly regurgitative blues stance. The result is one incredibly long drop from the group's peak some four albums

earlier on *Machine Head*.

Quo is not much better. Basically a heavy boogie band, which had a hit with "Pictures Of Matchstick Men" many records, styles, and years ago, Status Quo has learned at least one, possibly two, new chords for this album. Unfortunately, at best that raises their total to five. Groups like Status Quo make old-timers such as the Seeds sound innovative.

Live, Kiss relies on its outrageous make-up and stage presentation to satisfy a crowd; on record, there are no visuals. *Hotter Than Hell* is therefore more of the same lukewarm fuzz; perhaps a bit more metallic, certainly no more imaginative than anything from the Deep Purple or Status Quo ranks. (The cover of *Hotter Than Hell*, with its Japanese motif and Norman Seeff photography, is the one point in this record's favor.)

With Montrose, though, the entire genre is improved by the mere addition of variety. *Paper Money* is the second album recorded by Ronnie Montrose and band (albeit with a new bassist) since that guitarist split from Edgar Winter's White Trash; admittedly, the record features some inspired guitar-playing as well as some soft acoustic numbers (like the old



Kiss

Stones song, "Connection"). Unfortunately, Montrose's approach is one of all or nothing — either they play catatonic and stuporific heavy metal or they play slow and soft ballads, with no particular concern for a middle ground with gradations of the two extremes. Thus, everything Montrose does sounds like either "I Got The Fire," "Paper Money," "Inferno," and "The Dreamer," or "Connection," "We're Going Home," and "Spaceage Sacrifice." While better than the almost mindless attitude of most hard

rock, *Paper Money* hardly makes for intriguing listening.

Nazareth is the one group of the lot which does manage to make it all worthwhile. *Rampant*, its fifth album, breaks out of the semi-rut into which the band had fallen; that is, of being a cover group. To date, Nazareth's single best song had been a killer version of Joni Mitchell's "This Flight Tonight," followed closely by a rampaging performance of Little Feat's "Teenage Nervous Breakdown" (both cuts from Nazareth's previous record, *Loud 'n' Proud*). But producer Roger Glover (ex-bassist for Deep Purple) has brought the band to Montreux, Switzerland to record at the Rolling Stones Mobile Unit, in a move quite akin to how Deep Purple's breakout album, *Machine Head*, was recorded. For Nazareth, *Rampant* (if the group ever tours the States) could have a similar effect.

Starting with the churning "Silver Dollar Forger," this band of Scotsmen and a Canadian shows that, not only can they play heavy metal with the best, but that they can do a straight-ahead rock 'n' roll song ("Glad When You're Gone"), English blues/rock ("Loved and Lost"), pseudo-psychedelia ("Light My Way"), and even a slow love song ("Sunshine"), plus a nominal (and unspectacular) cover of the Yardbirds' "Shapes Of Things." Nazareth moves easily among a variety of styles and arrangements, maintaining a diversity which offsets the similarity with which vocalist Don McCafferty sings all their tunes. Luckily, McCafferty's voice is particularly distinctive and strained, and some of Nazareth's more pop-styled vocal arrangements and tastefully flashy and different instrumentals keep *Rampant* from treading the same road as *Stormbringer*, *Quo*, *Hotter Than Hell*, and *Paper Money* and vanishing quickly into heavy metal mediocrity and quaaluded sameness/obscurity.



Status Quo



Nazareth

Hancock's electronic fireworks — crass or class?

by Bob Reina

Many of today's jazz greats are expanding (some call it prostituting) their musical ideas in an effort to reach a wider, younger audience. The overall result has been a polarization of jazz aficionados into two groups: those that abhor the new "crass commercialism" and religiously listen to the older recordings; and the appreciative group of young people who feel the jazz metamorphosis is saving them from the downfall of rock. However, last Sunday at Symphony Hall, Herbie Hancock demonstrated that both audiences could be satisfied with a single concert.

The concert opened with a short set by Stanton Davis' Ghetto Mysticism Band. Although they have been playing quite often in second-rate Boston clubs, the act was relatively unknown to "big-name" concert fans. Stanton Davis plays flugelhorn and leads a band consisting of sax, piano, bass, percussion, and drums. Their music establishes driving rhythms and spacey mellow backgrounds, and the weaving horn melodies are quite reminiscent of Weather Report. This fine jazz band certainly deserves wider recognition.

I was a bit surprised when, expecting the Hancock electric band to emerge, I instead was faced with Herbie seated at

the grand piano sans backup band. The audience immediately recognized the opening chords of "Maiden Voyage" and Hancock performed a beautiful, loose arrangement. He was soon joined by the rest of the group (Bennie Maupin, reeds; Paul Jackson, bass; Bill Summers, percussion; and Mike Clark, drums) and a refreshingly different acoustic arrangement of "Actual Proof" followed.

Hancock then assumed the role of grand master of ceremonies during the equipment change. Thanking the 600,000 people who purchased the *Headhunters* album, he introduced his backup band (also called "The Headhunters") to do their own pieces. With four-part harmonies on a chant of "God made me funky!", it was strictly Top 40. It should be noted that for this commercial interlude a guitarist was added — a short fellow, looking about fourteen, emerged wearing glittery black fur pants and a multicolored satin shirt. The man was introduced as "Blackbird" and his clothes weren't nearly as impressive as the eleven or twelve electronic distortion devices he had connected to his guitar. Unfortunately, he used them all the time, and his background chords resembled the sound of scraping a physics professor along a barbed wire fence. When it was

time for his solo, he stepped on four or five pedals and a barrage of noise burst forth. I could have sworn that he stopped playing for a moment and the guitar kept going. The sound didn't improve when he began to play with his teeth, either. (Sorry, Mr. Blackbird, Jimi Hendrix is dead and will stay that way.)

After a brief intermission during which they rolled out Herbie's electronic chariot, Hancock and the band began in their current funky style with brilliant renditions of "Spank-a-lee," "Sly," and the beautiful "Butterfly." The band was in top form and seemed much more creative than they were in the recorded format, yet the music never lost coherence for a second. Hancock played mostly Rhodes piano and Clavinet, and didn't solo on the synthesizer until the final piece, "Chameleon."

Unfortunately, the ending of this song was the low point of the concert. Hancock used a different synthesizer for his solo and wheeled it up to the front of the stage as he played. After tilting the keyboard up so the audience could see his hands, he left the synthesizer hissing a barely audible white noise as he crept away to the other side of the stage with his hands in the air. Waving his hands like magic wands, the synthesizer began to

squeal at his command. (Actually, this magic show was created by a wah-wah pedal hidden behind the monitor speaker.) In a similar fashion, Hancock commanded each musician in the band to squeal as the torrent of noise grew. In his final act of sorcery, he waved once more and triggered two blinding flashes of light, an explosion, and a smoke bomb as the stage went dark. The local urchins, who made up a large part of the audience, loved it. With a nameless encore (and a subdued Blackbird on guitar), Herbie Hancock completed his well-rounded show.

Discography (excluding "Best Of..." records and compilations):

Takin' Off (Blue Note 84109)
My Point Of View (Blue Note 84126)
Empyrean Isles (Blue Note 84175)
Maiden Voyage (Blue Note 84195)
Speak Like A Child (Blue Note 84279)
Prisoner (Blue Note 84321)
Succotash (w/Willie Bobo) (Blue Note LA152-F)
Fat Albert Rotunda (Warner Bros. S-1834)
Mwandishi (Warner Bros. S-1898)
Crossings (Warner Bros. 2617)
Sextant (Columbia KC-32212)
Headhunters (Columbia KC-32371)
Thrust (Columbia PC-32965)

Stavisky — the ultimate dream

by G.K. Roberts

From the beginning, Alan Resnais' *Stavisky* is a film of intricacy and delicacy, of intensity and sensitivity. It is a difficult film but a moving one; it need not be fully understood to be appreciated.

It opens into a pale world of pastel colors, fragile buildings, and a feeling as silent as falling snow. The background music is rhythmic, lulling. Are we watching someone else's dream? But the quiet is just a little disquieting, the beat a bit too heavy. We are in a dream of sorts, but it is the ultimate: a dream of death.

Stavisky is nominally the story of "a scandal that rocked France" in the 1930's. Serge Alexandre (Jean Paul Belmondo), formerly Alexandre Stavisky, a petty con-artist, is a powerful wheeler-dealer, gambler, and entrepreneur. With half the police and politicians on his pad, he is able to defraud the government with a simple-minded scheme. He is eventually exposed, leading to the destruction of the Alexandre empire and near civil war in France.

These are the facts of the case, but they are nearly incidental to the film. Resnais gives us a portrait of a man so preoccupied, consciously and unconsciously, with the concept of death that it effects every facet of his life. It is not surprising that Alexandre is so concerned; his father's suicide, one of many in the family, was inspired by his son's first arrest. But we see that Stavisky/Alexandre is, in a sense, a dead man himself. He is a classic example of a split personality. "Get that small-time con man out of my life," he says, referring to his younger self, Stavisky. He is Serge Alexandre now, the rich, the powerful. Stavisky died in prison.

The living cannot escape his fate. He thinks of himself as a ghost; he wryly asks to read the part of a spectre in an audition of Giraudoux's *Intermezzo*. He surrounds himself with symbols of life: flowers, glistening jewels, women. But he is rejected by all but the most shallow of

women, and his flowers are, strikingly, bone-white roses. The power and money he craves are just things to throw in the faces of the living. When he cuts himself, he bleeds a pale, pale pink.

Alexandre is destroyed in the end, but perhaps it is in death, his own element, that he is most powerful. The scandal which follows causes the ruling leftist coalition to lose control of the nation. Shock at the acts of the Russian-Jewish emigre Stavisky results in a wave of feeling cumulating in the expulsion from France of his "compatriot," Leon Trotsky — Resnais' embodiment of living, vibrant humanity. Alexandre's death is more than just the demise of a single man. He is, perhaps, a harbinger of coming war.

Alain Resnais has filled the film with delicate symbols of death: candelabra in a darkened room; a sepulchre reclined upon by Stavisky as if it were a hammock; snow; the white roses. Scenes and characters often seem paler than expected, for Resnais sees the color of death as white, not black. The visions of the director are depressing, but never overbearing. His technique is intricate and fascinating, full of silent, staccato flashbacks, distorted mirror images, and a distancing from the flow of time that is strangely appropriate in this supposedly historical movie. A film that is both depressing and complicated could be expected to be tiresome, but *Stavisky* is rarely anything but gripping and powerful.

Belmondo excels in his classic role: charming, sure of himself, but somehow bewildered by his own motivations, as well as those of others. Charles Boyer is competent as Alexandre's naive but trusted friend, Baron Raoul. Anny Duperey, as Stavisky's wife Arlette, has little to say; her pale beauty, however, highlighted by scarlet lips, adds to the deathlike atmosphere.

In French, with English subtitles. Opening soon at the Exeter Theater.



A film buried under the influence

by Neal Vitale

A Woman Under The Influence is a disturbing film, and a particularly difficult one to watch. Though director and writer John Cassavetes' intentions may well have been to create a portrait of an American marriage that was indeed incisive and disquieting in its revelations, *A Woman* is distressing more in its failings than in its successes.

Cassavetes' style has long been to paint graphic, often harsh, renderings of the more intimate social contacts of life — in the process, providing an attention and focus on matters that far too frequently are ignored. Such was the case with *Husbands*, and before that, *Faces* and *Shadows*. Unfortunately, the very concerns that Cassavetes deals with, and the rather arduous and rambling film-making technique he employs, tend to work against each other. In what has been called an "undisciplined" manner of letting scenes run on seemingly interminably and editing/cutting most sparingly, Cassavetes shifts an audience's attention away from a film's content and toward a conscious realization of just how grating and irritating is the presentation.

Possibly, in the case of *A Woman Under The Influence*, such a reaction is an expected one, calculated to magnify the unsettling nature of the theme of the movie. Certainly, as Mable Longhetti (Gena Rowlands) is portrayed as a woman going crazy because of the stifling confines of her (nominally blue-collar)

marriage to Nick (Peter Falk), the stridency of the filming amplifies the mental chaos. Yet in terms of characterization, the same grating quality obscures what does develop, particularly in the characters of Nick and Mabel.

Similarly, excellent performances by Rowlands and Falk are lost, if not quite so completely; the rest of the cast, drawn greatly from the Cassavetes family and the Cassavetes/Rowlands/Falk axis of friends, contribute competent acting jobs (especially Mabel's father, Fred Draper). *A Woman*, thanks somewhat to the fact that Cassavetes and Rowlands are real-life husband and wife, is another in a small new breed of films with major woman's roles — Rowlands does the part more than justice, but the film cannot return the favor.

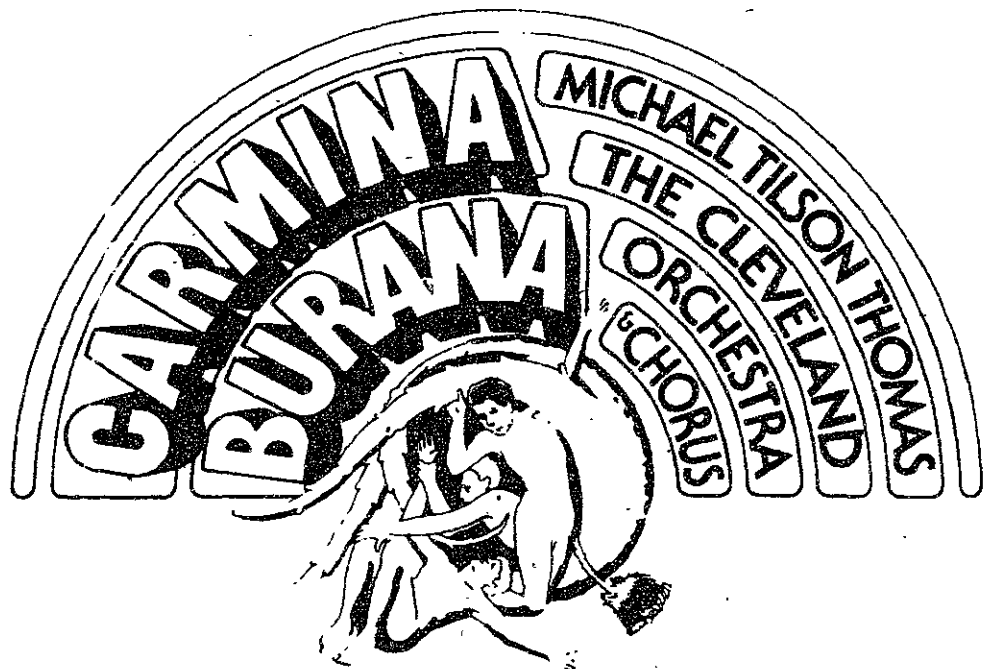
John Cassavetes has set his sights high with *A Woman Under The Influence* — the issue he is wrestling with is by no means a simple one. The potential is there, and, for sure, a measure of the role reevaluation that he attempts to initiate (notably for men, and not just women, in a relationship) does succeed. Sadly, the vehicle of the film itself weakens the possible cathartic effect of just such an emotional/sexual/romantic confrontation and challenge; because the movie fails to provide the necessary and desired insight, and in turn fails to spark viewer introspection, is the truly disappointing aspect of *A Woman Under The Influence*.
At the Cheri Complex.

Wendy Waldman — up from Maria

photos by Roger Goldstein

If there were any lingering doubts as to whether Wendy Waldman had successfully established herself as a very individual songwriting/performing talent (quite apart from her stint contributing "Vaudeville Man" and "Mad, Mad Me" to Maria Muldaur's debut solo album), last week's string of sell-out performances at Passim's dissolved them all. Accompanying herself on dulcimer, acoustic guitar, and piano, Wendy premiered several cuts from her soon-to-be-released third record (following *Love Has Got Me* and *Gypsy Symphony*), backed by bassist Peter Bernstein and drummer Bob Mason. Judging from her live and recorded work, it may well be that Wendy Waldman has topped even her one-time benefactor, Ms. Muldaur, in distaff folk circles; she's little short of sensational.





In spite of (or perhaps in part because of) its extraordinary popularity, Carl Orff's *Carmina Burana* is often put down by serious musicians as a "cheap thrill"; a second-rate rip-off of Stravinsky's *Les Noces*. Certainly Orff owes a great debt to *Les Noces*, but he has borrowed only some of the elements of that work (motoric rhythms, percussive orchestration) and fashioned them into something quite different, depending for its appeal primarily on brilliant coloristic effects and hypnotic repetition rather than Stravinsky's subtle interplay of shifting meter and melody. No other recent work of comparable difficulty has had anywhere near the public success that *Carmina Burana* has enjoyed, nor anywhere near the number of performances on all levels, public-school to professional.

I have sung *Carmina Burana* in high school, as well as with the New York Philharmonic and the Boston Symphony, and I find it to be effective and exciting, providing that the interval between exposures is long enough to keep it from becoming stale—and it does wear quickly. As a participant in the RCA/Ozawa recording, my views on that and other recorded versions may be unconsciously biased, and this review should be viewed in that light.

The new recording of *Carmina* on Columbia (MX and MQX 33172) conducted by Michael Tilson Thomas, featuring the Cleveland Orchestra, the Cleveland Orchestra Chorus, and soloists Judith Blegen, Kenneth Riegel, and Peter Binder, inaugurates a new Columbia policy of a "record of the month," which will be offered at a special discount price for the first month after its release (in this case \$2.99 locally for both stereo and quadraphonic records). The competition includes Ozawa's version with the Boston Symphony, New England Conservatory Chorus, and soloists Evelyn Mandac, Stanley Kolk, and Sherrill Milnes for RCA (LSC 3161), Rafael Fruhbeck de Burgos and the New Philharmonic and New Philharmonia with soloists Lucia Popp, Gerhard Unger, Raymond Wolansky, and John Noble on Angel (36333), and the "Carl Orff authorized" recording with Eugen Jochum conducting the Chorus and Orchestra of the Deutsche Oper Berlin with Gundula Janowitz, Gerhard Stolze, and Dietrich Fischer-Dieskau as soloists.

Since sonic impact is so important to *Carmina Burana's* effect, recorded sound must have a high priority in the choice of a version to purchase. Each of these four has a slightly different character. The Angel has great solidity and impact, but the high frequencies don't reproduce as cleanly and transparently as the others—perhaps due to the age of the recording or to the American Angel propensity toward added reverberation and mud. Deutsche Grammophon's sound is open, but somewhat inclined toward unfortunate spotlighting of individual voices in the chorus and afflicted with higher distortion than the more recent recordings (RCA and Columbia). RCA's sound for Ozawa is superb, with a most satisfactory balance between transparency and solidity. The new Columbia recording, though it doesn't lack for gut-level sonic impact, is even more clear—instruments and lines that are inaudible on the other records (and indeed in live performances) are brought out. To my taste, this is occasionally too much of a good thing, but the sound is certainly of demonstra-

tion quality in stereo or quad.

The physical setup that is forced onto the performers by recording considerations is another matter, however. As far as I can tell, both the Angel and DG recordings were made with a standard, if widely-spaced, layout of chorus behind orchestra, and I recall that the Ozawa/RCA was done in the same way, but with fairly long distances separating the back of the chorus from the conductor. Columbia's producer, Andy Kazdin, has gone this one better, with the performers spread over a large empty arena in a circle around Michael Tilson Thomas, and the distance across the performing group reached over 100 feet. The reason for this expansiveness is isolation of separate groups onto individual tracks of the master tape (in this case, sixteen of them), but the same acoustic isolation makes it difficult for the performers to accurately coordinate their efforts. Acutely sensitive as I am to the faults in the Ozawa recording in which I participated, I can hear many more ensemble problems in the new Thomas recording, even within the chorus (which, on the evidence of the disc, must have been placed in groups around the studio). It is difficult for me to know whether this kind of fault will even be audible to others, but I mention it in all fairness for those who are very particular about such things—we are dealing on a very refined plane of technical polish in all of these recordings in any event.

In writing a paper on musical notation recently, I remarked upon the varying

degrees of ambiguity to be found in scores. By any standard of comparison (even Stravinsky), Orff has been extraordinarily detailed in his specification of accentuation, phrasing, dynamics, and tempo. It would be possible, but not very productive, to award plus and minus points to each of these recordings on the basis of their faithfulness to the markings in the score. However, I will just say that in a general way Fruhbeck de Burgos's tempi tend to be slower and more ponderous than indicated, and both Jochum's and Tilson Thomas's choruses sing more staccato than called for. The Cleveland Orchestra Chorus is also less aware of the subtle differences between the various accentuation marks used (*marcato*, *staccato*, *accent*, and combinations of these) than the others. Other than these points, it is fair to say that each conductor brings out one or another of the points of the score more faithfully than the others, at the expense of other aspects.

The soloists in *Carmina Burana* are called upon to perform some remarkable feats of vocalism and characterization, and it is a tribute to them all that there isn't a really inadequate one in the lot. The greatest disappointment to me was, in fact, the gorgeous singing of tenor Gerhard Unger on the Angel disc in *Olim lacus colueram*—it's just too pretty to be a roasted swan! Gerhard Stolze scores top honors for this number on the DG disc, while Sherrill Milnes's characterization of the drunken abbot in *Ego sum abbas* is the best of the lot. Each of the sopranos copes more than competently with *Dulcissime* though I find Evelyn Mandac's singing of *In trutina* to be the most touching.

Trying to judge the overall effect of each of these recordings is very difficult, and ranking them is even more so. The new Tilson Thomas recording seems overly concerned with the jeweled precision of the performance (which, nonetheless, does have some ensemble flaws) and too little with the joy of it all. The same lack of joy is to be found much more seriously in the Frubbeck de Burgos and, couples with the slower tempi, it makes this recording rather less effective than the other three. The lack of blend in the overly operatic voices of Jochum's chorus is a serious flaw. Though I will again mention my involvement in the Ozawa recording to temper this recommendation, I must ultimately choose in its favor for the best blend of recorded sound, accurate performance, good soloists, and an infectiously jubilant spirit.

Messiaen in Boston

Though Olivier Messiaen has been active for many years in teaching as well as composing, his music remains unique. The fascination with religious mysticism and with the sounds of exotic birds indelibly stamps each of his compositions. Messiaen will be visiting Boston this week to hear and participate in performances of some of his most important works, and this concentration of Messiaen's music should provide an excellent opportunity for newcomers to his style along with long-time fans.

The Boston Symphony Orchestra under Seiji Ozawa's direction will present the mammoth ten-movement *Turangilili Symphony* with soloists Yvonne Loriod (the composer's wife) and Jeanne Loriod (piano and ondes martenot, respectively) in open rehearsal on Wednesday evening at 7:30 and in concert Thursday at 8:30, Friday at 2:00, and Saturday and next Tuesday at 8:30. The composer's explanation of the meaning of the title and of the piece follows:

classical things
Stephen owades

Turangelila ... is a Sanskrit word ... *Lila* literally means play, but play in the sense of divine action on the cosmos, the play of creation, of destruction and reconstruction, the play of life and death. *Lila* is also Love. *Turanga* is Time, the time which runs like a galloping horse, time which slips like sand through the hour-glass. *Turanga* is movement and rhythm. *Turangelila* then signifies, at one and the same time, a love song, a hymn to joy, time, movement, rhythm, life and death.

Turangelila Symphony is a song of love; it is a hymn to joy—not the bourgeois and tranquilly euphoric joy of some honest man of the 17th century, but the joy such as could be conceived only by someone who has beheld it in the midst of sorrow; that is to say, a super-human joy which transcends everything, overflowing, blinding, boundless.

The Boston Symphony Chamber Players will join with Messiaen on Sunday evening at 7:30 in Jordan Hall to present the remarkable *Quartet for the end of time*, and Messiaen and his wife will play the duo-piano *Visions de l'Amen* on the same program. The *Quartet* was written in a German prison camp during the Second World War, and first performed by the composer with three of his fellow inmates there in 1941.

Messiaen's definition of *Amen* is about as pretentious and incomprehensible as that for *Turangalila*, but in general the piece is related to four varieties of religious praise and thanksgiving as expressed in seven "visions".

Though *Turangalila* may be hard to understand, it is certainly a stunning sonic experience, blending as it does mammoth orchestral sonorities and gossamer-thin textures with a remarkable sense for orchestral timbre and color. This is a rare opportunity to hear it in live performance (there is a recording available on RCA, conducted by Ozawa), and it should not be missed.

The *Quartet* and the *Visions* are both somewhat more common, both on record and in live concert, but these should be as near to definitive performances as possible and well worth the trip.

CARMINA BURANA

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Sports

Florida trip helps crew

(Continued from page 12)

place shell, lightly regarded by the coaches, had an MIT stern pair of Mark Pickrell '76, stroke, and Craig Christensen '76 at seven. It was felt that they were largely responsible for their boat's fine finish. After the race, all the crews from the three schools got together in a more friendly and relaxed atmosphere since everyone had representatives in each boat.

With only nine women on the trip, one of them had to be used as a coxswain for each workout. On occasion, Tom Strat '77 took a third practice. The women concentrated on long distance

rowing and some running. Building endurance and improving rowing techniques were stressed. Hopefully these goals will be shown to have been achieved when the racing season begins in April.

It was necessary for Diane McKnight '75, to switch sides, which many oarspeople find difficult to do. She did well in making the adjustment. Gigi Potter '77, made enormous progress in developing better style.

The women also rowed a race in mixed crews. This was not as successful as the men's due to the ineptitude of their Florida counterparts.

The varsity lightweights took a somewhat different approach to their training. After a few days, Coach Miller formed what was close to being a varsity. This crew was stroked by Joel Goodrich '75, the lightweight captain, and appeared to have the best style of any boat rowing on the Indian River.

The second lightweight crew was composed primarily of men with less experience. They took on the FIT freshmen and won about half of the races. A marathon coxing effort was put in by freshman Bob Clarke who was on the water for four practices daily.

Foul Shots

By Glenn Brownstein

With this issue, a new feature is introduced in *The Tech* sports section, namely this column. The new purpose of "Foul Shots" is to provide space for those athletic activities which, for one reason or another, get little publicity. It also will be used to mention items of general or specific sporting interest that would not normally be found elsewhere in the section.

Contributions are welcome. They may be statistics, scores, summaries, special achievements, or anything that might be of interest to MIT readers. Bring or send all material to *The Tech*, W20-483, c/o Sports Editor.

One sport that receives very little notice at MIT is fencing. Despite MIT's fourth place finish in last year's NCAA tournament, attention is seldom given to the Institute's strongest winter sports team.

This year, despite losing its first three matches, the Engineer fencing team has built up an excellent record by winning eleven consecutive meets.

MIT's foil team of Rich Reimer '77, Arlie Sterling '77, and Mark Smith '78 has been the strongest of the three weapon teams (foil, epee, and saber), going through the season almost unbeaten. Smith, given the difficult task of replacing 1974 IFA champion Johan Akerman (who was inducted into the Swedish Army), has performed admirably as MIT's foilsmen have nonetheless maintained their high national standing.

Also outstanding for the fencers have been Holt Farley '75 in saber, and Robert Chin '77 and captain Dong Park '75 in epee.

MIT faces Brandeis tonight before journeying to Boston College Saturday in quest of its sixth consecutive New England fencing championship.

In intramural action, Lambda Chi Alpha will defend its A-league hockey title Thursday night against FIJI/Baker at 9:15pm. Both squads

finished the regular season with 5-1 records. LCA took the first meeting between the teams, 2-0, but FIJI/Baker came back to trounce them 4-0 Tuesday night to set up the championship playoff.

While I'm on the subject of hockey, the MIT JV hockey team recorded its first win of the season Saturday afternoon, edging Emerson, 4-3. Italo Spiridigliozzi '78 scored two goals to lead the Engineer effort, including what proved to be the game-winner at 8:56 of the final period.

The MIT varsity, winless in 13 games this season, meets Tufts in the final game of the year tonight at the Skating Rink at 7:00.

Not all hockey at MIT is intramural or intercollegiate. Each winter, four teams composed of undergraduate and graduate students, staff, and faculty compete in the MIT Community Hockey League. Thursday night, MAC defeated HABS 3-2 in overtime to win the Community League crown for the second year in a row.

A Terry Copeland G goal in the first minute of sudden death overtime completed a comeback win for MAC, which had trailed twice earlier in the game. Bill Jessiman and Evan Schwartz '75 scored for HABS, while Ian Fisher G and Steve Warner G scored regulation-time goals for the champions. Warner's goal, coming just before the closing bell, sent the game into overtime. In addition to providing club-level competition, the Community League also fields an all-star team which competes against area club hockey teams. This year's squad sports a 4-0 record with two games remaining, having defeated BC Law twice, Tufts once, and the Yale graduates once by a 6-2 score.

Finally, I'll get down to business. With the spring sports season only a month away, *The Tech* is searching for people to cover one of the many intramural or varsity sports at the Institute. If you have any interest at all in sportswriting (not necessarily any experience), drop by *The Tech* office on a makeup night (Sunday or Wednesday), or call us at x3-1541.

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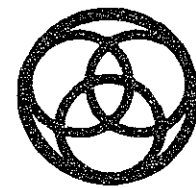
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REPRESSION IN IRAN: A PANEL DISCUSSION

NOAM CHOMSKY — Professor of Linguistics, M.I.T.
REZA BARAHENI — Prominent Poet and Literary Critic — freed from prison in Iran
FRANCIS FITZGERALD — Author of the award winning book *Fire on the Lake*

THURS., Feb. 27 7:30pm

BU MORSE AUD.

Sponsored by: Committee for Artistic and Intellectual Freedom in Iran
Iranian Students Association
M. Broekhuysen Amnesty International U.S. (grp. 85)
Coalition of Palestinians in N.E.
Southern African Coalition
Filipino Students
Chile Action Group
NERIP, U.S.A.

Jobs For Summer Look Promising

Informed sources report that summer job opportunities for college students "look good" this year. National Parks, Dude Ranches, Guest Resorts, Private Camps, and other tourist areas throughout the nation are now seeking student applications.

Summer job placement coordinators at Opportunity Research (SAP) report that despite national economic downturn areas are looking for a record season. Polls indicate that people may not go for the big purchases such as new cars, new homes, furniture or appliances, but most appear to be planning for a big vacation.

A free booklet on student job assistance may be obtained by sending a self-addressed stamped envelope to Opportunity Research, Dept. SJO, 55 Flathead Dr., Kalispell, MT 59901. Student job seekers are urged to apply early!

Sports

MIT fifth in NE wrestling

By David Ziegelheim

Team captain Jack Mosinger '75 led the MIT wrestling team to a fifth place finish in the New England tournament held last weekend at the Massachusetts Maritime Academy. Co-captain

Loren Dessonville '75 and Heavyweight Erland von Lidth de Jeude '76 both finished second in their respective weight classes.

Perennial winner Springfield College won again and its 167

lbs. wrestler Nick Porillo won the MVP award after beating Dessonville in the finals. Although sophomores Jody Silver, Werner Haag, Steve Brown, Joe Scire, and John Thain wrestled hard, along with freshman Darwin Fleischaker and senior Peter Haag, they were unable to repeat the team's second place finish of last year. The fifth place finish in the tournament will leave the Engineers ranked eighth in New England.

A high point for the team was when freshman Milton Royce finished fourth in the JV tournament in the 142 lb. class.



Engineer wrestler Jack Mosinger '75 (center) accepts his New England 118-pound championship trophy at Mass. Maritime Saturday.

Biggest problem at 118: spelling

By Jack Mosinger

The hardest fight I had at the New England this year was with the scorekeepers, but the finals on Saturday night they were convinced that Mosinger is spelled with one "s".

I first thought something was fishy when I saw the contestants' names in the 118 lb. class. The competition wasn't as tough as it was in the past and for the first time I can remember the Springfield contestant didn't have to have a saliva test.

My first match was against Bleier of Bowdoin. I used a pinning combination that the coach drilled us on and "stuck" him in the second period.

My high school coach had told me that all good wrestlers were ugly, so when I saw Tobia of Rhode Island College I knew he wasn't good. Although he wrestled well considering his limited abilities, he lost 28-4.

In the semi-finals I met Pacelli of Southern Connecticut, against whom I had had a tough match earlier in the season. This time I won 16-6.

In the finals I wrestled Zende of Williams. Zende is strong and has good endurance, but lacks any good takedowns. I took him down with a double-leg [take-down] and a fireman's [carry] and picked up a few back point to win 11-4.

Murray too strong, Erland 2nd

By Erland van Lidth de Jeude

We knew that the heavyweight division in the New England wrestling tournament would be tough this year. Last year's top four placewinners were back and wrestling with another year's experience. They were, in the order they finished last year, Jim Murray of Coast Guard (220 lbs), myself (340 lbs), Tim Smith of Springfield (245 lbs), and Harry Jackson of Williams (250 lbs.).

Tim Smith had been the New England champ two years ago, but last year I beat him in the semifinals, and he placed third. I met him again this year in the semis and killed him [figuratively] 10-2, and he finished in fourth place this year. His placing first, third, and then fourth in three successive years gives a good indication of how much heavyweight wrestling has improved in New England in these years.

I had lost to Jim Murray 3-0 in the finals last year and 2-0 in dual meet this year. Since those losses, though, I had been working out with Fred Andre, who had wrestled for MIT and in 1968 had been the New England heavyweight champion and placed fourth in the Nationals. I felt that I had learned much from him. As I went into the finals I was confident that I could win the title this year.

It wasn't enough, though as

Murray out-wrestled me in the finals this year, proving to me that I was still only number two. It was disappointing, but I have only wrestled for three years and finishing second beats finishing third. I still have another year to improve, so all I can say is, "Murray, watch out!"

Lower weight class key to finish

By Loren Dessonville

I decided to go down to 167 [from 177] just a little over a week before the New England. It was a spur of the moment decision.

I decided to go to '67, not so much in anticipation of the New England as of the Nationals. I felt I could take second [in the New England], and I could do much better at 167 than at 177 in the Nationals.

At the New England, my first match was with Lynch of Southern Connecticut. I had heard he was a state champion in Connecticut, but his record this year wasn't impressive. I had a fairly easy match, winning 14-0.

My second round was with John Middleton of Amherst. John's a good wrestler, but should have been down a couple of weight classes. He came out strong, but tired quickly. After falling behind early in the match, I came back to win 13-5.

In the semi-finals I met Henderson of Plymouth State.

Henderson was an unknown, but had beaten the third seeded [Dessonville was seeded second] wrestler in the previous round. He was strong physically, but seemed to be a bit inexperienced. I won that match 13-5, but it was closer than the score would indicate.

As I had expected, I met Nick Porillo [of Springfield] in the finals. Porillo is probably one of the finest wrestlers in New England in recent years. I didn't think I had much of a chance of beating him, and only hoped to wrestle well. Porillo beat me 15-5.

Bates trips track, 81-36; sprints, relay only wins

By Dave Dobos

A powerful Bates squad defeated MIT's Indoor Track team here last Saturday 81-36. The Engineer cindermen finished their dual meet season with a 3-7 record. Bates stands at 6-5-1.

Rich Okine '77 scored 11½ points to become MIT's leading scorer for 1974-75. His firsts in the hurdles and dash and leg of the victorious mile relay team accounted for the only winning MIT events of the day.

Senior co-captain Gary Wilkes fared well with two seconds (long jump and dash) and running the anchor leg of the mile relay. Chris Perley '77 and Rusty Saunders '76 combined with Wilkes and Okine for the mile relay victory.

MIT also recorded seconds in the pole vault, shot put, and triple jump by Jim Williams '77, Fred Bunke '78, and Mike Ryan '76, respectively.

Summary of Events:
35 lb. Weight Throw: 1-Cedrone (B); 2-Bolden (B); 3-Lundberg (MIT); 56'5-¾"
Shot Put: 1-Cedrone (B); 2-Bunke (MIT); 3-Hunter (MIT); 51'2½"
Pole Vault: 1-Queeney (B); 2-Williams (MIT); no third place; 12'6"
Long Jump: 1-Lungelow (B);

2-Wilkes (MIT); 3-Kuzmenko (MIT); 21'7½"
Triple Jump: 1-Kipp (B); 2-Ryan (MIT); 3-Kuzmenko (MIT); 43'1½"
High Jump: 1-Baker (B); 2-Bardaglio (B); 3-von Borstel (MIT); 6'4"
45 yd. High Hurdles: 1-Okine (MIT); 2-Lungelow (B); 3-Anderson (B); 5.8
50 yd. Dash: 1-Okine (MIT); 2-Wilkes (MIT); 3-Lungelow (B); 5.6
600 yd. Run: 1-Bierman (B); 2-Coumbe (B); 3-Richardson (B); 1:18.2
1000 yd. Run: Taylor (B); 2-De Bruin (B); 3-Dillon (MIT); 2:22.8
Mile Run: 1-Keenan (B); 2-Oparowski (B); 3-Hazelwood (B); 4:31.0
Two-Mile Run: 1-Merrill (B); 2-Chasen (B); 3-Leonard (B); 9:37.8
Mile Relay: 1-MIT (Perley, Okine, Saunders, Wilkes); 2-Bates; 3:44.3
Two-Mile Relay: 1-Bates; 2-MIT; 8:52.3

Crew travels to Florida for off-season workouts

By Peter Holland

(Peter Holland is the MIT varsity heavyweight crew coach.)

The MIT crews traveled to Melbourne, Florida during IAP in what has become an annual trip to take advantage of the excellent rowing conditions prevailing at the Florida Institute of Technology during the month of January.

Since beginning these trips in 1972, the Engineer crews have become a power in rowing due in large measure to the benefits of two-a-day practices over the ten-day trip period. This year's contingent included 21 heavyweights, 18 lightweights, and nine women.

Coach Peter A. Holland was in charge of women as well as the heavyweights. Varsity Lightweight Coach Bill Miller was also able to make the trip for his first

experience with winter rowing in Florida.

For the heavyweights, the highlight of the trip was a number of competitive joint practices with FIT. All of these began at 6:10am in pitch darkness and featured five boats racing abreast. Of the twelve 1000-meter races held over several days, MIT won 11, with an occasional 1-2 finish. Princeton, also at FIT to row during January, lost to the host school repeatedly.

An unusual race took place on the last day of the trip. This was a 2½ mile affair, composed of seven boats with MIT, Florida, and Princeton crews in each boat. The winning shell was stroked by Jim Gorman '75 and contained Tom Higgins '75 and Stu Stevens '77. The second

(Please turn to page 11)

IM Basketball playoffs start tonight

By Dave Dobos

The 'A' League intramural basketball tournaments get under way tonight at Rockwell Cage. After a season that commenced in mid-November, eight teams have earned the right to appear in the quarter finals.

Lambda Chi Alpha, one of but two undefeated teams, meets Baker in tonight's headliner. LCA has been untested thus far, but should encounter some difficulty with its Baker House opponents who have lost only to the Macks. Mark Abkowitz's '74 15 pp average led both LCA and the league during the regular season.

However, Bobby Jones '76 and John Ottusch '77 have emerged as two key men for Baker, both potent scorers and good ball handlers.

Tuesday's other game pits The Macks (9-0) against Chem E (5-5). The Macks have been awesome all season (including an 85-26 shellacking of the Little Green Men earlier this month) and are heavy favorites not only to beat Chem E, which has been very competitive this season, but to capture the IM title.

In the first of two tomorrow night, Delta Tau Delta (7-3) meets Conner (2-6). It will

be a balanced Delt scoring attack trying to fight off an upset-minded Conner team.

Immediately following the DTD-Conner 3A contest, defending champion Phi Gamma Delta (6-2) strives to keep its trophy hopes alive against the Black Student Union (7-3).

Thursday's semi-final competition matches the winner of the LCA-Baker game and that of the DTD-Conner 3A contest, and pits The Macks-Chem E victor versus the winner of the Fiji-BSU game. Those who emerge unscathed Thursday will meet for the championship on Sunday.

Sporting Notices

IM Table Tennis rosters are due in the IM Managers' Office, W32-121, by 5:00pm Friday. All students and teaching staff of the MIT Community are eligible to compete.

Teams must have a minimum of six players to compete, and entries must include the athletic card numbers of all players. Late entries will not be accepted.

This year's IM Swimming meet will be held on March 11, 13, and 15 at the Alumni Pool. Eliminations will be held on the first two dates, with finals on the third. Entries are due by 5:00pm Friday, and should be placed in the IM Swimming Manager's mailbox (W32-121). Times (or reasonable approximations) would be appreciated for seeding purposes.



Gary Wilkes '75, MIT's track captain, hits the wire at the end of the anchor leg of MIT's one-mile relay win over Bates Saturday afternoon at the Cage.